music at convocation hall

Ménage à Trio

Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello

Friday, October 17, 2003
7:15 pm *Pre-Concert Introduction*
by **Ondřij Goliáš**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

Program

Trio, Op. 15 (1855) — Bedřich Smetana (1824-1884)
- Moderato assai
- Allegro, ma non agitato-Andante-Maestoso
- Finale, Presto

Trio quasi una Ballata, Op. 27 (1901-1902) — Vitězslav Novák (1870-1949)
- Andante tragico
- Allegro burlesco quasi Scherzo
- Tempo dell'Andante tragico

Intermission

Trio "Dumky", Op. 90 (1890-1891) — Antonin Dvořàk (1841-1904)
- Lento maestoso
- Andante
- Allegro
- Lento maestoso-Vivace

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90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through a broadcast on our program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes

Bedřich Smetana
b. 2 March 1824~ Litomyšl
d. 12 May 1884~Prague

Piano Trio in G Minor, Op. 15
Ironically, the most tragic events in Smetana's life inspired some of his most important compositions. The Piano Trio is the first of many such works, arising out of intense suffering following the death of his four-year old daughter Bedřiška in 1855.

Grief for his daughter colors most of the work, epitomized in the chromatic descent of a fifth found extensively in the first two movements and less so in the Finale. Beginning with the violin's plaint suggesting Smetana's emotional struggle, anguish, and remorse, the music tells of resigned melancholy, as intense gloom dominates. Harmonically, the first movement searches chromatically among rich contrapuntal textures. When a calmer atmosphere surfaces, perhaps recalling Smetana's daughter, any peace felt is but a brief interlude as the aggressive and powerful material of the opening returns.

With its episodic structure, the second movement leans towards depictions of Smetana's recollections of his daughter's child-like playfulness. Derived from the "plaint" played by the violin in the first movement, the principal theme, a scherzo-like polka, brings unity to the piece. The theme is interrupted by two serious trios Smetana called alternativo, neither of which are linked to the rest of the work. Rather, the first bears a pastoral and reflective tone, while the second is mournful, characterized by a heroic march rhythm seemingly summoning death.

The Finale, which draws the opening of Smetana's Piano Sonata in G minor for its rondo theme, is full of restless energy and defiance. While Dvořák favored cross rhythms, they are rare in Smetana, yet here they appear: duplets are juxtaposed against triplets, often in the presence of persistent ostinatos. In contrast, the episodes are warm and lyrical, perhaps rich with of memories of a stolen child. Despite the underlying sorrow that penetrates the music, the basic minor tonality is somehow defeated in the final measures as the major tonality breaks through, suggesting both Smetana's reconciliation with a sad fate and his renewed optimism.

Vítězslav Novák
b. 5 December1870~Kamenice
d. 18 July 1949~Skuteč

Piano Trio quasi una ballata, Op. 27
Although known later in life for a more reflective style, followed by a turn

towards objective patriotism directly related to the political events of the day, in his youth, Novák was known for his ardently romantic personality. Compositional study with Dvořák at the Prague Conservatory tempered Novák's natural inclination towards gloomy romanticism and self-dramatization with rigorous training in the disciplines of harmony and counterpoint. In 1896, however, a visit to Moravia took him out of the conventional late Romantic idiom into a new realm, which would prove to be a turning point in his compositional career. Indeed, in the time before World War I, Novák's method of exploiting the inspirational powers of folk songs significantly effected other Czech composers. This influence resulted largely from his unique ability to combine rural inspiration with the postulates of modern art.

The Piano Trio, Op 27, written in 1902, is an important product of this period of change, revealing Novák at the height of his creative powers. The work exhibits a structure for which Novák became known, blending his strong personal synthesis of exoticism, nature and folklore with formal compositional elements. Although rich with Moravian rhythms, the rhythmic fingerprint is safely contained as fruitful exoticism rather than the full-blown re-examination of musical language undertaken by Bartók and Janáček. The Moravian flare is further contained within an innovative form in which Novák encompasses all the elements of a four-movement structure in one striking movement.

Antonin Dvořák
b. 8 Sept 1841~Nelahozeves, Bohemia
d. 1 May 1904~Prague

Piano Trio in E Minor, Op. 90~ "Dumky Trio"
Written between 1890 and 1891, the Piano Trio, Op. 90 is one of Dvořák's best known works. It represents an early signpost for a change in direction in later years away from the classical form of the piano trio as conceived by Haydn and Mozart along with the influence of Brahms to the freer more romantic forms of the Liszt-Wagner school.

The work is unique not only with its extended size of six movements, but also because the movements are not united in any traditional way; rather the work is a series of dumka (a song of elegiac and reflective character), expressing melancholy and delirious joy of life in one being. Likely drawing upon the Ukrainian tradition of dumky (plural); Dvořák's conception of the dumka crystallized into a musical form that is both pensive and melancholic in character. Serene, cheerful, and sometimes exceptionally ebullient sections are interpolated into this mood.

A bold declamatory theme over added sixth harmony opens the work, soon giving way to a doleful melody of ascending and descending sixths. The deliberately monotonous accompaniment coupled with changes from minor to major and back again gives rise to the pathos of the second dumka. The two plaintive themes of the slow section are replied to with the passionate accents of the fast section—a new though related theme.

With the third dumka, a veiled and delicately colored Andante in A major frames the Vivace in the minor mode. Three elements combine to form the Vivace—a skipping, descending sequence which occasionally slithers chromatically, a long cantilena on the cello based on the rising scale figure with which the piano melody began, and a drone-like bass on the piano. These elements are interchanged before the cello begins a long descending passage derived from the violin's chromatic slithers. Closing with the gipsy guitar-like effect captured in the cello's astonishing chordal pizzacato, the opening chords of the dumka are recalled.

After opening with a monotonous theme built up in layers, the fourth, rondo-like dumka introduces the lamenting theme played on the cello. A wildly gay theme provides diametrically opposed material for a later episode. The fifth dumka is far from meditative, bearing little trace of the reflective tone usual in dumky with its unrelenting scherzo-like rhythmic energy. A four note rising and falling scale unites this movement, appearing in two other forms—the second decorated with brilliant roulades of sixteenth notes, and the third a lively canon.

In the last movement, sharp contrast in texture and rhythmic energy serves is a structural device; however, the opening eight-note motive, played first by the piano, remains an important thematic element. The verve of the Vivace opening frames a slower cantabile section. The calm offered in the Lento section is a brief respite, as Dvořák "recapitulates" the Vivace before the cello adapts its theme in a passionate outburst.

Notes by Deanna C Davis

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanya Prochazka (ATMA) . Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's L'Histoire de Babar and Debussy La Boîte à joujoux (Atma), a collection of Frühlingslieder with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantaisies for violin and piano with violinist Jacques Israeliévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he earned the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian

Government. Between 1990 and 2001, Mr. Lemelin taught at the University of Alberta. Since 2001, he has been Professor of Piano at the University of Ottawa and Visiting Professor at the Université de Montréal.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, and Great Britain. In Canada he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, and Raffi Armenian. His solo and chamber concerts have appeared on national CBC radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He also premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland, in 2002.

He taught as Artist-in-Residence at the Department of Music at the University of Alberta for several years, where with fellow faculty members Stéphane Lemelin and Tanya Prochazka he surveyed the complete literature for piano and strings by Brahms and the complete trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet.

He played with the National Arts Center Orchestra as both Guest Concertmaster and then Interim Associate Concertmaster for the 2002-2003 season, and also appeared in chamber music performances there with Pinchas Zukerman and Jon Kimura Parker. While in Ottawa he also appeared with Jamie Parker and Lawrence Vine at the Almonte Town Hall concert series for CBC radio. He was also Guest Concertmaster of the New Zealand Symphony Orchestra in August 2003.

Cellist **Tanya Prochazka** is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In the coming year Tanya will be performing the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra. In October 2004 she will join violist Rivka Golani in the world premier performances of Malcolm's Foryth's new

Double Concerto with the Edmonton Symphony Orchestra. She has also been invited to perform the Brahms Double Concerto with her sister Elizabeth Wallfisch in Melbourne, Australia, next September.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for May 2004. Last March, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Upcoming Events

October
18 Saturday, 4:00 pm
String Quartet Masterclass
with Visiting Artists
Penderecki Quartet
Studio 27, Fine Arts Building
General admission: $15

23 Thursday, 3:30 pm
Lecture
Endowment Fund for the Future
Distinguished Visiting Professor
Professor Tilman Seebass
University of Innsbruck
Roundtable Discussion: Ethnomusicology and Historical Musicology - Issues and Interactions
Participants: Tilman Seebass, Regula Qureshi, David Gramit
Fine Arts Building 2-28
Free admission

26 Sunday, 8:00 pm
Faculty & Friends
Malcolm Forsyth, Conductor
Alvin Lowrey, trumpet
Russell Whitehead, trumpet
Dean McNeill, trumpet
Nancy McBride, trumpet
Gerry Onciul, horn
John McPherson, trombone
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Chris Taylor, bass trombone
Scott Whetham, tuba
Malcolm Arnold
Symphony for Brass, Op. 123
Einojuhani Rautavaara.
Playgrounds for Angels and other works
Admission: $10/student/senior, $15/adult

28 Tuesday, 12:00 pm
MACH at the Winspear
Free Noon-Hour Concert!
Soloist Marnie Giesbrecht, organ
with the University of Alberta **Academy Strings. Tanya Prochazka, Conductor**
Johannn Sebastian Bach *Toccata and Fugue in F Major, BWV 540*
Francis Poulenc Concerto in G Minor for Organ, Strings and Tympani

November
2 Sunday, 3:00 pm
Master of Music Recital
Karen Nell, Choral Conducting
Free admission

2 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital** Series
Featuring students from the Department of Music
Free admission

5 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Malcolm Forsyth, Director
Program will include works by Dvořák, Gabrieli and Stravinsky

Upcoming Events

November (cont'd)
7 Friday, 8:00 pm
Music at Convocation Hall
Philippe Bertaud, guitar
Philippe Bertaud *Je vous écris d'un pays lointain, Latine, Marie Galante, Neige de printemps*
Appel *Improvisation sur un thème de Baden Powell*
Isaac Albeniz *Torre Bermeja*
Erik Satie *Gymnopdie No. 1*
Astor Piazzola *Muerte dèl Angel, Verano Porteño*
Chico Buarque *Joana Francesa*
Abel Carlevaro *Campo*
Roland Dyens *Saudade*
Antonio Lauro *Prélude et Danse*
Heitor Villa-Lobos *Choros No. 1, Prélude No. 5*
Mauro Giuliani *Variations sur un thème de Haendel*
Admission: $10/student/senior, $15/adult

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw, Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony Orchestra Concerto Competition
Free admission

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Ludwig van Beethoven *Piano Sonata, Op 81a (Les Adieux)*
John Corigliano *Etude-Fantasy*
Franz Liszt *Les Jeux d'eau à la villa d'Este*
Olivier Messiaen *Le Baiser de l'Enfant-Jésus,* from *Vingt Regards sur l'enfant Jésus*
Johannes Brahms *Fantasy Pieces, Op 116*
Admission: $10/student/senior, $15/adult

16 Sunday, 8:00 pm
New Music Series
Molinari String Quartet and **Marie-Danielle Parent, soprano**
Complete string quartet works by R Murray Schafer
Admission: $10/adult, $5/student/senior

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, Arts
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

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